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Maxims of Sunday Speaking

THE Museum warmly appreciates the kind willingness of the invited speakers to address its miscellaneous audiences on Sunday afternoons in the galleries. Visitors from other cities have frequently expressed their appreciation of the public spirit of those who coöperate in offering this opportunity to the Boston public. The following suggestions of method, mainly contributed by a few of the speakers, may be of use to others:

1. *Speak about exhibits in the presence of exhibits.*

A lantern talk in a museum, or a talk about objects elsewhere, misses the characteristic museum opportunity.

2. *Look always at the auditors, never at the object spoken of.*

This rule is necessary in order to be heard and to be attended to.

3. *Keep as far as practicable away from any exhibits discussed.*

Auditors will tend to stand back of the speaker, and many more will be able to see. If, by exception, a crowd pushes in, divert the talk to some exhibit large or high enough to be in sight of all.

4. *Restrict the prepared talk to forty-five minutes; even thirty or thirty-five will be effective.*

Informal questioning afterward often yields the most fruit.

5. *Ex tempore address is greatly to be preferred to reading from a manuscript.*

A remark from a chance hearer — "Please tell your friend to leave his notes at home and just talk to us" — stated what is almost a *sine qua non* of the effective explanation of exhibits.

6. *In leading a circuit through the galleries do not begin speaking about an object as soon as it is reached, but only after most of the followers have come up.*

One of the major aims of talk about fine art is to foster deliberation and seriousness of attention. This aim is defeated by haste and helped by a breathing space.

7. *It is difficult to marshal a seated audience back to its seats after it has once risen.*

The preferable way is to allow the auditors to remain seated as long as possible, continuing the talk afterward as a circuit.

8. *The Picture Galleries are the most frequented, and talks there are best restricted to one room and even to a small group of related pictures.*

9. *If the talk demands the removal of any objects from their cases, arrangements in advance with the Museum are necessary.*

Wednesday Conferences

THE following series of Conferences will be given at the Museum during the autumn on Wednesdays, at 3.00 P.M. Other series will follow in the early months of 1923 and will be announced in the Bulletin for December. Admission to each series will be by card to be obtained on application to Miss Margaret L. Wheeler, Assistant in Instruction, enclosing a stamped and addressed envelope.

Classical Art.

November 8. Arthur Fairbanks, Director of the Museum.

"The Engraved Gems of Greece." Recent additions to the collection contain some of the finest existing specimens of the art and afford a basis for a comprehensive survey of its development.

November 15. Lacey D. Caskey, Curator of Classical Art.

"Three Recent Acquisitions." These are: a marble torso of a boy, illustrating the art of the early fifth century B.C.; an Athenian terra-cotta rhyton or drinking vessel, also of the fifth century, in the form of an Amazon on horseback, found in the tomb of an Ethiopian prince in the Sudan; and a marble head of a youth, of the fourth century.

Prints.

November 22. Henry P. Rossiter, Acting Curator of Prints.

"Landscape Etching." The discussion will aim to trace the development of landscape etching from its beginnings in sixteenth century Germany, represented by Dürer and Hirschvogel, through The Netherlands and France in the seventeenth and eighteenth centuries, (leaving out Rembrandt as a subject by himself, but including Claude Lorrain) up to the revival of the art in France during the nineteenth century by Jacque and others and its result in England in the work of Whistler and Haden.

November 29. Mr. Rossiter.

"Daumier and 'Gavarni' (Hippolyte G. S. Chevalier)." The two satirists of French life during the mid-nineteenth century were almost exactly contemporaries, yet their styles differed as the broadsword from the rapier. Their work acutely commented on the France of the time of Louis Philippe and the Second Empire and brought the art of periodical illustration to its highest point of perfection.

Egyptian Art.

December 6. Ashton Sanborn, Acting Librarian; and during 1921 Secretary of the Harvard University-Museum of Fine Arts Egyptian Expedition.

"The Arts and Crafts of Predynastic and